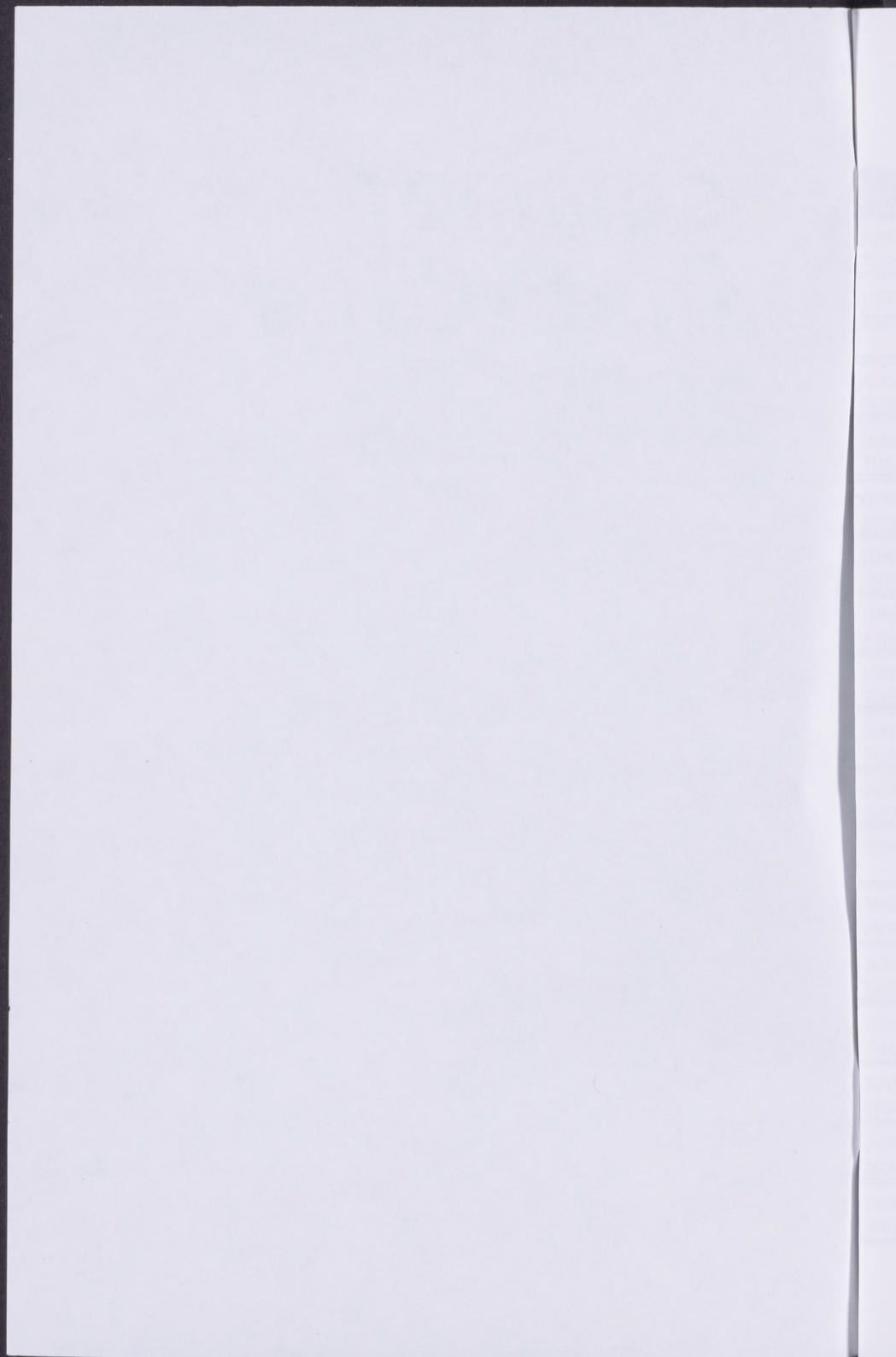


summer institute 2009

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COURSE CODE	TITLE	FACULTY	
UNDERGRADUATE COURSES			
ART HISTORY ARTH-102-1	Contemporary Art Now	Soraya Murray	JUNE TUES
ARTH-220-1/520-1	Immediacy and Obsolescence: Recent Art in Critical Perspective	Derek Murray	JUNE TUES
ARTH-301-1	Art Criticism Conference	Mark Van Proyen	AUG MON
CRITICAL STUDIES CS-300-1	Critical Theory A: The Point Is to Change It	Dale Carrico	JUNE TUES
DESIGN AND TECHNOLOGY DT-299-1	Making a Website in Ten Days	Joshua Pfeffer	JUNE MON
DRAWING DR-299-1	Art on Paper	Frances McCormack	JUNE MON
FILM FM-299-1	Experiments in Hand Processing: Subversive Cinema	Janis Crystal Lipzin	JUNE MON
FM-380-1	Undergraduate Tutorial	Janis Crystal Lipzin	JUNE TUES
HUMANITIES HUMN-200-1	Humanities Core A: Encountering the Other	Carolyn Duffey	JUNE TUES
HUMN-201-1	Humanities Core B: Music and the Modern Era	Charles Boone	JUNE MON
INTERDISCIPLINARY IN-391-1	Honors Interdisciplinary Studio	TBA	JUNE
IN-396-1	Internship	Jennifer Rissler	MAY MON
NEW GENRES NG-204-1	Installation	Felipe Dulzaides	JUNE MON
NG-380-1	Undergraduate Tutorial	Sharon Grace	JUNE THU
PAINTING PA-220-1	Painting and the Expanded Field	Sarah Cain	JULY MON
PA-301-1	Living and Breathing Painting	Pat Klein	JUNE MON
PA-380-1	Undergraduate Tutorial	Pegan Brooke	JUNE WED

ALL COURSES ARE 3 UNITS UNLESS OTHERWISE NOTED.

SESSION/DAYS	TIME	LOCATION
JUNE 15–AUGUST 7 TUES / THURS	1:30–4:30pm	MCR
JUNE 15–AUGUST 7 TUES / THURS	6:30–9:30pm	MCR
AUGUST 10–AUGUST 15 MON–SAT	9:30am–4:30pm	Studio 18 / LH
JUNE 15–AUGUST 7 TUES / THURS	9:30am–12:30pm	MCR
JUNE 1–12 MON–FRI	9:00am–6:00pm	DMS 2
JUNE 1–12 MON–FRI	9:00am–6:00pm	Studio 13 / 14
JUNE 1–12 MON–FRI	9:00am–6:00pm	Studio 26
JUNE 15–AUGUST 7 TUES	1:30pm–5:00pm	Studio 26
JUNE 15–AUGUST 7 TUES / THURS	1:30–4:30pm	20B
JUNE 15–AUGUST 7 MON / WED	9:30am–12:30pm	20B
JUNE 1–AUGUST 15	TBA	Studio 113
MAY 18–AUGUST 7 MON	4:30–7:30pm	20B
JUNE 15–JULY 10 MON–FRI	1:30am–6:00pm	Studio 10
JUNE 15–AUGUST 7 THURS	9:00am–12:30pm	Studio 9
JULY 13–AUGUST 7 MON–FRI	1:30–6:00pm	Studios 115 / 116
JUNE 1–12 MON–FRI	9:00am–6:00pm	Studios 115 / 116
JUNE 15–AUGUST 7 WED	9:00am–12:30pm	Studio 104

COURSE CODE

TITLE

FACULTY

UNDERGRADUATE COURSES

PH-220-1	Photography and Participation in Digital Culture	Bryan Hewitt	JUN MON
PH-380-1	Undergraduate Tutorial	Adrienne Pao	JUN WED
PRINTMAKING PR-299-1	Variations on a Theme: Projects in Transition	Suzanne Olmsted	JUN MON
SCULPTURE SC-211-1	Metal / Wood Fabrication	Patrick Wilson	JULY MON
CERAMICS CE-224-1	Ceramics in Context: Europe North	Ian McDonald	JUN
SOCIAL SCIENCE SOCS-103-1	Psychology, Perception, and Creativity	Susan Greene	JUN TUE

ALL COURSES ARE 3 UNITS UNLESS OTHERWISE NOTED.

SESSION/DAYS	TIME	LOCATION
JUNE 15-JULY 10 MON-FRI	9:00am-1:30pm	Studio 16A /16C
JUNE 15-AUGUST 7 WED	1:30pm-5:00pm	Studio 10
JUNE 1-JUNE 12 MON-FRI	9:00am-6:00pm	Studio 2
JULY 13-AUGUST 7 MON-FRI	9:00am-1:30pm	Studio 105
JUNE 1-JUNE 11		Study Travel
JUNE 15-AUGUST 7 TUES / THURS	9:30am-12:30pm	20B

COURSE CODE	TITLE	FACULTY	
GRADUATE COURSES			
ART HISTORY ARTH-520-1/220-1	Immediacy and Obsolescence: Recent Art in Critical Perspective	Derek Murray	JUNE TUES
ARTH-520-2	Mediums and Media	Sarah Hamill	JUNE MON
CRITICAL STUDIES CS-500-1	Derelict Nation	Stephanie Ellis	JUNE MON
EXHIBITION AND MUSEUM STUDIES EMS-588-1	MA Practicum	TBA	JUNE
SEMINARS SGR-500-1	Graduate Critique Seminar	Pegan Brooke	JUNE SAT
SGR-500-2	Graduate Critique Seminar	Felipe Dulzaides	JUNE SAT
SGR-500-3	Graduate Critique Seminar	John Priola	JUNE SAT
SGR-500-4	Graduate Critique Seminar	Tim Berry	JUNE SAT
SGR-502-1	Visiting Artists Lecture Series	J. D. Beltran	JUNE SAT
SGR-580-1	Graduate Tutorial	Janis Crystal Lipzin	JUNE TUE
SGR-580-2	Graduate Tutorial	Sharon Grace	JUNE THU
SGR-580-3	Graduate Tutorial	Pegan Brooke	JUNE WED
SGR-580-4	Graduate Tutorial	Adrienne Pao	JUNE WED
URBAN STUDIES US-588-1	MA Practicum	TBA	JUNE

KEY TO ABBREVIATIONS—LOCATIONS

DMS 2	Digital Media Studio
117	Interdisciplinary Studio
MCR	McMillan Conference Room
LH	Lecture Hall
Studios 1, 2, 3	Printmaking Studios
PSR	Photo Seminar Room, above Studio 16A
Studio 8, 26	Film Studios
Studios 9, 10	New Genres Studios
Studios 13, 14	Drawing Studios
Studio 16A	Photo Studio (up stairway, past Student Services)

ALL COURSES ARE 3 UNITS UNLESS OTHERWISE NOTED.

SESSION/DAYS	TIME	LOCATION
JUNE 15-AUGUST 7 TUES / THURS	6:30-9:30pm	MCR
JUNE 15-AUGUST 7 MON / WED	1:30pm-4:30pm	3LH
JUNE 15-JULY 10 MON / WED / FRI	9:00am-12:00pm	3LH
JUNE 15-AUGUST 7		TBA
JUNE 15-AUGUST 7 SAT	10:00am-2:00pm	3SR1
JUNE 15-AUGUST 7 SAT	10:00am-2:00pm	3SR2
JUNE 15-AUGUST 7 SAT	10:00am-2:00pm	3SR3
JUNE 15-AUGUST 7 SAT	10:00am-2:00pm	3SR4
JUNE 20-JULY 25 SAT	3:00pm	3LH
JUNE 15-AUGUST 7 TUES	1:30pm-5:00pm	Studio 26
JUNE 15-AUGUST 7 THURS	9:00am-12:30pm	Studio 9
JUNE 15-AUGUST 7 WED	9:00am-12:30pm	Studio 117
JUNE 15-AUGUST 7 WED	1:30pm-5:00pm	Studio 10
JUNE 15-AUGUST 7		TBA

Studio 16C
 Studios 105, 106
 Studios 114, 115, 116
 20A
 20B
 3LH
 3SR1
 3SR2
 3SR3
 3SR4
 TBA

Digital Media Studio (up stairway, past Student Services)
 Sculpture Studios
 Painting Studios
 Photo Studio
 Seminar Room (near Jones St. entrance)
 Third Street Lecture Hall
 Third Street Seminar Room #1
 Third Street Seminar Room #2
 Third Street Seminar Room #3
 Third Street Seminar Room #4
 To be arranged

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COURSE CODE	TITLE	FACULTY
UNDERGRADUATE COURSES		
INTERNSHIP COURSE May 18–August 7		
IN-396-1	Internship	Jennifer Rissler
INTENSIVE PERIOD June 1–12		
DR-299-1	Art on Paper	Frances McCormack
DT-299-1	Making a Website in Ten Days	Joshua Pfeffer
FM-299-1	Experiments in Hand Processing: Subversive Cinema	Janis Crystal Lipzin
PA-301-1	Living and Breathing Painting	Pat Klein
PR-299-1	Variations on a Theme: Projects in Transition	Suzanne Olmsted
HONORS INTERDISCIPLINARY SESSION June 1–August 15		
IN-391-1	Honors Interdisciplinary Studio	TBA
STUDY / TRAVEL COURSES		
CE-224-1	Ceramics in Context: Europe North	Ian McDonald
EIGHT-WEEK SESSION June 15–August 7		
ARTH-102-1	Contemporary Art Now	Soraya Murray
ARTH-220/520-1	Immediacy and Obsolescence: Recent Art in Critical Perspective	Derek Murray
CS-300-1	Critical Theory A: The Point Is to Change It	Dale Carrico
FM-380-1	Undergraduate Tutorial	Janis Crystal Lipzin
HUMN-200-1	Humanities Core A: Encountering the Other	Carolyn Duffey
HUMN-201-1	Humanities Core B: Music and the Modern Era	Charles Boone
NG-380-1	Undergraduate Tutorial	Sharon Grace

ALL COURSES ARE 3 UNITS UNLESS OTHERWISE NOTED.

DAYS

TIME

LOCATION

MON

4:30-7:00pm

20B

MON-FRI

9:00am-6:00pm

Studio 13 / 14

MON-FRI

9:00am-6:00pm

DMS 2

MON-FRI

9:00am-6:00pm

Studio 26

MON-FRI

9:00am-6:00pm

Studios 115 / 116

MON-FRI

9:00am-6:00pm

2

TBA

TBA

Studio 113

JUNE 1-JUNE 11

TUES / THURS

1:30pm-4:30pm

MCR

TUES / THURS

6:30-9:30pm

MCR

TUES / THURS

9:30am-12:30pm

MCR

TUES

1:30pm-5:00pm

Studio 26

TUES / THURS

1:30-4:30pm

20B

MON / WED

9:30am-12:30pm

20B

THURS

9:00am-12:30pm

Studio 9

COURSE CODE

TITLE

FACULTY

UNDERGRADUATE COURSES

EIGHT-WEEK SESSION June 15–August 7

PA-380-1	Undergraduate Tutorial	Pegan Brooke
PH-380-1	Undergraduate Tutorial	Adrienne Pao
SOCS-103-1	Psychology, Perception, and Creativity	Susan Greene

FOUR-WEEK SESSION I June 15–July 10

NG-204-1	Installation	Felipe Dulzaides
PH-220-1	Photography and Participation in Digital Culture	Brian Hewitt

FOUR-WEEK SESSION II July 13–August 7

PA-220-1	Painting and the Expanded Field	Sarah Cain
SC-211-1	Metal/Wood Fabrication	Patrick Wilson

ART CRITICISM CONFERENCE August 10–15

ARTH-301-1	Art Criticism Conference	Mark Van Proyen
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ALL COURSES ARE 3 UNITS UNLESS OTHERWISE NOTED.

DAYS		TIME	LOCATION
	WED	9:00am-12:30pm	Studio 117
	WED	1:30pm-5:00pm	Studio 10
	TUES / THURS	9:30am-12:30pm	20B
	MON-FRI	1:30am-6:00pm	Studio 10
	MON-FRI	9:00-1:30pm	Studio 16A / 16C
	MON-FRI	1:30-6:00pm	Studio 115 / 116
	MON-FRI	9:00-1:30pm	Studio 105
	MON-SAT	9:30am-4:30pm	Studio 18 / LH

COURSE CODE	TITLE	FACULTY
GRADUATE COURSES		
EIGHT-WEEK SESSION June 15–August 7		
ARTH-520-1/220-1	Immediacy and Obsolescence: Recent Art in Critical Perspective	Derek Murray
ARTH-520-2	Mediums and Media	Sarah Hamill
CRITIQUE SEMINARS June 15–August 7		
SGR-500-1	Graduate Critique Seminar	Pegan Brooke
SGR-500-2	Graduate Critique Seminar	Felipe Dulzaides
SGR-500-3	Graduate Critique Seminar	John Priola
SGR-500-4	Graduate Critique Seminar	Tim Berry
TUTORIALS June 15–August 7		
SGR 580-1	Graduate Tutorial	Janis Crystal Lipzin
SGR 580-2	Graduate Tutorial	Sharon Grace
SGR 580-3	Graduate Tutorial	Pegan Brooke
SGR 580-4	Graduate Tutorial	Adrienne Pao
PRACTICUMS June 15–August 7		
EMS-588-1	MA Practicum	TBA
US-588-1	MA Practicum	TBA
FOUR-WEEK SESSION I June 15–July 10		
CS-500-1	Derelict Nation	Stephanie Ellis
LECTURE SERIES June 20–July 25		
SGR-502-1	Visiting Artists Lecture Series	J. D. Beltran

KEY TO ABBREVIATIONS—LOCATIONS

DMS 2	Digital Media Studio
MCR	McMillan Conference Room
LH	Lecture Hall
Studios 1, 2, 3	Printmaking Studios
PSR	Photo Seminar Room, above Studio 16A
Studio 8, 26	Film Studios
Studios 9, 10	New Genres Studios
Studios 13, 14	Drawing Studios
Studio 16A	Photo Studio (up stairway, past Student Services)
Studio 16C	Digital Media Studio (up stairway, past Student Services)

ALL COURSES ARE 3 UNITS UNLESS OTHERWISE NOTED.

DAYS	TIME	LOCATION
TUES / THURS	6:30pm-9:30pm	MCR
MON / WED	1:30pm-4:30pm	3LH
SAT	10:00am-2:00pm	3SR1
SAT	10:00am-2:00pm	3SR2
SAT	10:00am-2:00pm	3SR3
SAT	10:00am-2:00pm	3SR4
TUES	1:30pm-5:00pm	Studio 26
THURS	9:00am-12:30pm	Studio 9
WED	9:00am-12:30pm	Studio 117
WED	1:30am-5:00pm	Studio 10
MON / WED / FRI	9:00am-12:00pm	3LH
SAT	3:00pm	3LH

Studios 105, 106
 Studios 114, 115, 116
 20A
 20B
 117
 3LH
 3SR1
 3SR2
 3SR3
 3SR4
 TBA

Sculpture Studios
 Painting Studios
 Photo Studio
 Seminar Room (near Jones St. entrance)
 Interdisciplinary Studio
 Third Street Lecture Hall
 Third Street Seminar Room #1
 Third Street Seminar Room #2
 Third Street Seminar Room #3
 Third Street Seminar Room #4
 To be arranged

course descriptions

undergraduate courses

internship course

may 18 - august 7

IN-396-1

INTERNSHIP COURSE

3 Units

Jennifer Rissler

Prerequisite: Junior Standing or Instructor Permission

The internship class is structured as a directed study/tutorial, allowing students to focus on an internship while staying engaged with a faculty advisor throughout their experience. Students are expected to work a minimum of ninety hours on site (an average of six hours per week) throughout the semester. Readings augment experiential investigations and cover topics including visual arts funding, organizational structure, and the affect of the culture wars on the sustainability of arts organizations. Readings include texts by Martha Rosler, George Yudice, Lewis Hyde, Michael Brenson, Julie Ault, and Andrea Fraser. During tutorial meetings, individual experiences are discussed in depth. Students are encouraged to propose their own internships, and the instructor is available to assist in this capacity.

Satisfies 3 Units of the 6-unit Off-campus Study Requirement
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA

JENNIFER RISSLER is SFAI's director of Academic Administration and secretary of ArtTable, a national organization for professional women in the visual arts. In February 2005, she participated in a program addressing visual literacy on National Public Radio's *Forum*, hosted by Michael Krasny. Her work *Self-Served* was published as a frontispiece in *Aroused*, edited by Karen Finley, Thunder's Mouth Press (2001). Additional projects include the *Licra Project*, at the 2000 Havana Biennial. Rissler received an MA in Humanities from the University of Richmond.

intensive period

june 1 - june 12

DR-299-1

ART ON PAPER

3 Units

Frances McCormack

Prerequisite: 3 Units of Drawing Course Work

This course is an upper-division drawing class that will offer the student the opportunity to become further acquainted with the variety of artists who work primarily on paper as well as with a variety of approaches to the uses of paper in a body of work. There will be slide talks, visiting artists, one class trip, and lots of time and space to work. After the first two meetings, and with individual consultation from the instructor, students will be expected to focus and work in depth on an individual project. The project must be written up and is subject to the approval of the instructor. Approaches can vary, including refined drawings, collages, prints, cataloguing ideas for other work, watercolor, books, journals, and documenting random processes. Any dry or water media is acceptable. We will look at the work of Vija Celmins, Deborah Orapallo, Shazia Sikander, Ed Ruscha, William Kentridge, Henry Darger, Chuck Close, Lee Bontecou, John Cage, Brad Brown, and Laylah Ali among others.

Satisfies Painting Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

FRANCES MCCORMACK is associate professor in the Painting department. She is the recipient of the first SFAI Faculty Residency at the American Academy in Rome, Buck Foundation individual artists' grants (three awards), and a Djerassi Residency. She received a BA in English from the University of Massachusetts and an MFA from UC Berkeley. Her work has been exhibited nationally and is represented by the R.B. Stevenson Gallery in La Jolla (CA).

DT-299-1

MAKING A WEBSITE IN TEN DAYS

3 Units

Joshua Pfeffer

Prerequisite: 3 Units of Design and Technology Course Work or Instructor Permission

Students in this class will design a website or construct a project site, get it hosted on a public website, and learn to manage the site. Importantly, students will study principles of visual communications to enhance the design, usability, and effectiveness of their sites. The course starts at the very beginning with the most fundamental concepts of the World Wide Web. These concepts are further explored through direct hands-on construction of simple web pages with HTML markup for content and Cascading Style Sheets (CSS) for visual style, both written in a standard text editor and through the graphical web development tool Dreamweaver. The course also includes specific photo-editing and media-compression techniques for the web and special

intensive period

june 1 - june 12

critiques for editing your online content for maximum impact. After taking this course, participants will have sufficient knowledge to make dynamic web-based content, to earn money building basic web designs, and to take advanced programming and scripting courses.

Satisfies Design and Technology

Distribution 1

Fulfills a General Elective for the BA

Fulfills a Studio Elective for the BFA

JOSHUA PFEFFER has over fourteen years design experience. He designs websites, packaging, identities, and direct-marketing materials. He works with artists, corporations, and nonprofits. He graduated from Virginia Commonwealth University in 1995 with a BFA in Graphic Design and a minor in Photography. He currently owns and operates Joshua Pfeffer Graphic Design, founded in 2001.

FM-299-1

EXPERIMENTS IN HAND PROCESSING: SUBVERSIVE CINEMA

3 Units

Janis Crystal Lipzin

Prerequisite: FM-101

The hand, as a sign of the individual, is potentially the ultimate source of idiosyncrasy and personal identity. Prehistoric artists in Europe and North American indigenous artists covered cave walls with hundreds of hand images. This two-week intensive workshop acknowledges the international commotion of the past several years in

independent filmmaking circles around the upsurge in handmade and hand-processed films. Besides the economic advantages of hand-processing one's film, this method affords film artists close, tactile familiarity with one's chosen material and invites audiences to observe more closely as well. Here it is possible to achieve effects that professional film labs will not attempt (or in most cases understand!). In this concentrated course, students will travel more deeply into the world of the hand-processed film by spending uninterrupted time in the processing lab exploring, discovering, and investigating many approaches to the topic. Some of the many methods we will explore include reticulating film with pool chemicals, processing Kodachrome as black-and-white, creating emulsion lifts with yogurt, solarization, Vaseline bleaching, negative processing, sepia toning, and cross-processing. We will control the films stock's effective speed and contrast by "pushing" and "pulling," that is, varying the amount of time that the film is in the developer solutions. We will also view many notable examples of films that utilize hand-processed elements including recent works by Jeanne Liotta, Louise Bourque, Caroline Savage, Pip Chodorov, as well as those by the instructor. Readings will assist students in placing these works in an historical context: modernist, postmodern, pluralistic, and conceptual. Black-and-white chemistry will be supplied free of charge.

intensive period

june 1 – june 12

Satisfies Film Elective

Fulfills a General Elective for the BA

Fulfills a Studio Elective for the BFA

JANIS CRYSTAL LIPZIN is associate professor in SFAI's Film department. Screenings, photo exhibitions, and installations of her work have been presented internationally, including, in New York, MoMA, the Whitney Museum of American Art, the New Museum, and P.S.1 Contemporary Art Center (MoMA); Kunstmuseum in Bern (Switzerland); the Institute of Contemporary Arts in London; and the de Young Museum in San Francisco. Lipzin directs the annual San Francisco International 8mm Film Festival, Small Windows. Her many awards include three grants from the National Endowment for the Arts, and her work is in the collections of C. Richard and Pamela Kramlich, the Carnegie Museum of Art in Pittsburgh (Pennsylvania), and the di Rosa Preserve in Napa (California). Lipzin is active as a curator and writer and was formerly the director of the Film/Photo Program at Antioch College.

PA-301-1

LIVING AND BREATHING PAINTING

3 Units

Pat Klein

Prerequisite: 6 Units of Painting Course Work

The focus of this class is to intensify and to clarify both the intermediate and the advanced student's experience of making paintings. Each studio day will start with class discussion, the topics for which will be centered on current art-making issues and will stimulate your thinking before

each studio session. This class is intended both to help students understand their own creative process and to generate a studio environment in which material and intellectual growth is heightened.

Satisfies Painting Elective

Fulfills a General Elective for the BA

Fulfills a Studio Elective for the BFA

PAT KLEIN is associate professor in the Painting department. Her work has been exhibited internationally in exhibitions at the UC Berkeley Art Museum; the Seattle Art Museum; the Brooklyn Museum; the Los Angeles County Museum; Stephen Wirtz Gallery in San Francisco; the Kjaersmo Gallery in Akershus, Norway; Bryggerhuset Kunstnerverksted, Ski, Norway; and the Norwegian Embassy in Caracas, Venezuela. Her work is included in the collections of the Oakland Museum of California, the Philip Morris Corporation in New York City, and the Weissman Collection in Los Angeles. Klein has received two Ekely Fellowships and grants from the Norwegian government.

PR-299-1

VARIATIONS ON A THEME: PROJECTS IN TRANSITION

3 Units

Suzanne Olmsted

Prerequisite: 6 Units of Printmaking Course Work

"Printmaking is not an object, technique or a process—it is a theoretical language of evolving ideas." Printmaking has become associated most closely with the "multiple." The focus of this class is the

honors interdisciplinary studio

june 1 - august 15

idea of the multiple, and it is designed for students who need the time, focus, and attention often not available in traditional studio classes. This class is designed for individual guidance and group critique on projects in order to help students achieve clarity of expression. Open studio time will be substantial. Lectures are designed to investigate and define the meaning of the "multiple," and all projects will be written proposals. All manners of printmaking photography, mixed media, and time-based work will be encouraged. Printmaking is often cited "the oldest medium and the newest medium." This class is open to students who want to pursue the vast range of thinking and work identified with the multiple, and/or print media, and need the time and resources to create a body of cohesive work.

Satisfies Printmaking Elective
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA

SUZANNE OLMSTED is associate professor in the Printmaking department. Widely exhibited nationally and internationally, Olmsted has shown at A.I.R. Gallery in New York; La Estamperia in Quito, Ecuador; the Walter and McBean Galleries in San Francisco; Works Gallery in San Jose; Out North in Anchorage, Alaska; and, most recently, Robert Miller Gallery in New York. She works primarily with mixed media via printmaking, object making, and installation. She has been awarded residencies at Studio Camnitzer in Valdottavo, Italy; the Kala Institute in Berkeley; and, in Spring 2007, the Frans Masereel Centre in Antwerp, Belgium. She has received a number of awards and grants,

including the Eben Demarest Trust Fund Award at Carnegie Mellon University, the Artists' Fellowship in New York, an Art Link grant in San Francisco, and the Best Production in Drama from the Bay Area Theatre Critics Circle Awards.

IN-391-1 HONORS INTERDISCIPLINARY STUDIO

3 Units

TBA

Prerequisite: Senior Standing

Students must submit a completed and signed HIS contract and portfolio of work and/or project proposal to be considered for this course. Only students accepted to the course will be eligible to register and receive a studio. The Interdisciplinary Honors Studio is intended to advance the student's development of independent research and projects through one-on-one discussions with a faculty advisor. Subject to the approval of a specific faculty member, a learning contract is drawn up by the student and the faculty advisor. The contract contains a description of the project, the goals to be achieved, and the schedule of on-campus meetings. The student meets with his or her faculty advisor at least three times during the term for continuing guidance and evaluation. Students are expected to have developed a body of work or project proposal, and should

study/travel

(june 1 - june 11)

demonstrate familiarity with materials and the ability to work in a self-directed manner. Students must submit a signed Interdisciplinary Honors Studio contract (with faculty signature) and a portfolio of work and/or project proposal for acceptance into this course. At the end of the semester, each student will be required to present a completed body of work or project to a faculty review committee. Students accepted into this course receive individual workspace for the semester. Students must register for three units.

Fulfills Studio Elective for BFA
Fulfills the Senior Seminar Requirement for BFA

CE-224-1

CERAMICS IN CONTEXT: EUROPE NORTH

3 to 6 Units

Ian McDonald

Prerequisite: Application and Instructor Permission

Program Fee:

\$1,865 (not including airfare or tuition);
\$500 of the fee is nonrefundable

Program Tuition (Undergrad):

\$4,134 for 3 units or \$8,268 for 6 units

Program Tuition (Graduate):

\$4,473 for 3 units or \$8,946 for 6 units

In this field study course, students will travel to two countries renowned for their understanding of ceramics, Denmark and Holland. In both countries, students will work with contemporary artists working with ceramics through disciplines of sculpture, design, and installation. Students will visit artist studios, museums, factories, and galleries to experience in context the full spectrum of the ceramic process.

In Denmark, students will work at the International Ceramic Research Center, in Skaelskor, focusing on the topic of ceramics in sculpture. Students will work in studios in a workshop environment, creating works, attending symposium discussions, and presenting their own work to other symposium guests. Students will stay at the Ceramic Center where they will also get the opportunity to meet and network with other ceramic artists and designers from Denmark and around the world.

In Holland, students will visit the European Ceramic Work Center (ekwc.nl) in s'Hertogenbosch, one of the world-leading ceramic artist-in-residence programs, and Cor Unum, one of Holland's top earthenware factory production houses. Students will also visit Amsterdam museums and galleries, as well as artist studios, furthering the discussion of ceramics in a multidisciplinary format. This is a great opportunity for anyone who has wanted to experience firsthand the history and

current climate of ceramic production in Scandinavia.

Students who wish to apply for Study/Travel classes can pick up applications in the Student Affairs Office or contact Aaron Terry at aterry@sfai.edu. The deadline for Study/Travel applications is April 3, 2009. Students taking Study/Travel classes for six units worth of credit are eligible to receive financial aid. The deadline to apply for financial aid for summer study is April 1, 2009. Students with financial-aid questions should contact the Financial Aid Office at financialaid@sfai.edu.

Satisfies 3 or 6 Units of Sculpture Elective
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA
Satisfies the Studies in Global Culture Requirement
Satisfies 3 Units of the 6-unit Off-campus Study Requirement

IAN MCDONALD is visiting faculty in the Sculpture department. McDonald has exhibited at AOV Gallery and Rena Bransten Gallery in San Francisco; at the New Wight Gallery, University of California, Los Angeles; and the Kunstinbygnin Museum in Svendborg, Denmark. McDonald has completed residencies in Denmark at the Museum of International Ceramics, and was artist-in-residence at the European Ceramic Work Center in the Netherlands in 2004. His writing credits include *Coagula Art Journal* and the *Side Street Journal of Art and Ideas* in Los Angeles.

eight-week session

june 15 - august 7

ARTH-102-1

CONTEMPORARY ART NOW

3 Units

Soraya Murray

Prerequisite: ARTH-101 (Modernity and Modernism)

This course traces the history of art from the 1950s to the present, examining works in conjunction with the social, political, and philosophical events that inform and are touched by them and focusing on their broader implications within a global discourse on art. Particular attention will be paid to the shifting nature of the art object, the relation between art and the political (broadly defined), artists' engagement with the institutional structures of their production and display, and the shifts in representational practice signaled by postmodernist and postcolonial theories. In all of these arenas, we will think together about how histories get written, artists get celebrated, consistency gets produced, and at what cost.

Satisfies the Contemporary Art Requirement

SORAYA MURRAY is an art historian and critic who specializes in new media theory and criticism, art of the African diaspora, and globalization. Murray completed a PhD in the Department of the History of Art at Cornell University (2006), and also holds a MA from Cornell (2004), and a MA in Studio Art from UC Irvine (1997). Her writings have been

published in *Art Journal*, *PAJ: A Journal of Performance and Art*, *Nka: Journal of Contemporary African Art*, *ExitEXPRESS*, and *Flash Art*.

ARTH-220-1

IMMEDIACY AND OBSCURITY: RECENT ART IN CRITICAL PERSPECTIVE

3 Units

Derek Murray

Prerequisite: ARTH-101 (Modernity and Modernism)

In this course we will explore several of the major art forms and critical ideas that have shaped artistic practice globally from 2000 to the present. Over the course of the term, we will reflect on painting and sculpture; photography and video; and performance and electronic media. Special emphasis will be placed on photographic technologies and related media-based art forms. Critical discourses discussed will include media studies, social theory, visual culture studies, globalization theories, the politics of representation (i.e. identity, subjectivity, and the body), and postcolonial theory. We will explore how the core debates of these discourses are currently driving contemporary artistic practice as well as its historiography, display, and criticism, paying particular attention to their embeddedness in a wider discourse about the role of contemporaneity and currency in a

eight-week session

june 15 – august 7

globalized culture that must continually cope with the fallout from its forward-looking initiatives, in the forms of obsolete objects, technologies, and even forms of social organization. This course is designed to offer a comprehensive overview of key Western debates.

However, we will also explore the many discussions emerging from beyond this purview that have dramatically reshaped artistic practice and critical thought in recent years. This trajectory includes a global overview of the socio-political, economic, and cultural forces that have continually inspired artists to articulate human experience in visual form.

Satisfies History of New Genres
Satisfies Art History Elective
Satisfies Liberal Arts Elective

DEREK MURRAY is visiting faculty in SFAT's School of Interdisciplinary Studies. He is an art critic, historian, and interdisciplinary theorist specializing in contemporary art (post-1945), theory and criticism, cultural studies, and visual culture. Murray received his PhD in Art History from Cornell University and is currently assistant professor of Critical Theory in the School of Art and Art History at the University of South Florida. He has published widely on contemporary art in publications such as *Art Journal*, *Parachute*, *Art in America*, *Nka: Journal of Contemporary African Art*, and *Third Text*.

CS-300-1

CRITICAL THEORY A: THE POINT IS TO CHANGE IT

3 Units

Dale Carrico

Prerequisite: HUMN-201

The course will emphasize the turn of theory from contemplation to worldly engagement, to knowledge as a force for education, agitation, organization, and world-making. We will move from Marx, Nietzsche, and Freud through to contemporary interventions into the status of gender, race, and the human.

Satisfies Critical Theory A Requirement

DALE CARRICO is visiting faculty in SFAT's School of Interdisciplinary Studies. He received his PhD from the Department of Rhetoric at UC Berkeley. In his writing and teaching he focuses on the cultural politics of disruptive technologies, especially digital networked media and emerging biomedical technologies. He is currently completing work on his book *Pancryptics: Technological Transformations of the Subject of Privacy*.

eight-week session

june 15 – august 7

FM-380-1

UNDERGRADUATE FILM TUTORIAL

3 Units

Janis Crystal Lipzin

Prerequisite: Junior Standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Film Elective

Fulfills a General Elective for the BA

Fulfills a Studio Elective for the BFA

JANIS CRYSTAL LIPZIN is associate professor in the Film department. Her work has been presented internationally, including screenings, photo exhibitions, and installations at the Museum of Modern Art, Whitney Museum of American Art, the New Museum, and P.S.1, all in New York; Kunstmuseum, Bern, Switzerland; Institute for Contemporary Art, London; and the M.H. de Young Museum, San Francisco. Lipzin directs the annual San Francisco International 8mm Film Festival, Small Windows. Her many awards include three grants from the National Endowment for the Arts, and her work is in the collections

of C. Richard and Pamela Kramlich, the Carnegie Museum of Art in Pittsburgh, and the di Rosa Foundation in Napa. Lipzin is active as a curator and writer and was formerly the Director of the Film/Photo Program at Antioch College in Yellow Springs, OH.

HUMN-200-1

HUMANITIES CORE A: FROM ANTIQUITY THROUGH THE MIDDLE AGES—ENCOUNTERING THE OTHER THROUGH LOVE AND WAR

3 Units

Carolyn Duffey

Prerequisite: ENGL-101

By analyzing the representations of cultural encounters, specifically those interactions produced by love and war, in the period from antiquity to the late Middle Ages in the Mediterranean Basin, parts of Europe, and the Near East, this course is designed to examine the pressure points in the cultural, political, and literary development of early world history. The class will read epics from the ancient Mediterranean area, exploring how the "other" is perceived, battled, conquered, or befriended: Homeric representations in relation to cognate representations in the journey of the Sumerian/Babylonian hero Gilgamesh. The Sacred Marriage Texts of Sumer and Egyptian love poems from the second and third millennium BCE produce a dialogue with the biblical Song of Songs. Plato's *Symposium*

eight-week session

june 15 – august 7

and Euripides' *Medea* interrogate the question of gender in the classical Greek world where power, pedagogy, sexual preference, and love and revenge by the outsider or "barbarian" woman are played out. In the Middle Ages, Christine de Pizan, another female outsider and France's first self-supporting woman writer, poses questions about gender, sexuality, misogyny, and authority in the debate she stages between her books and the texts of the authoritative Boccaccio. Medieval texts on sexual physiology and the obscene 13th-century French fabliaux will contextualize de Pizan's debate. The last segment of the course will focus on medieval East-West encounters represented in Crusade narratives and in responses by 12th- and 13th-century Arab historians, aided by Edward Said's insights in *Orientalism*. Additionally, a number of contemporary parallels to these early texts will be part of this course, such as the film *A Dream of Passion*, a contemporary retelling of *Medea* (Medea as desperate mother), or Tamim Ansary's response as an Afghan American to 9/11 in *West of Kabul, East of New York*, an addition to our readings on the medieval Crusades.

Satisfies Humanities Core A Requirement
Satisfies the Studies in Global Culture Requirement

CAROLYN DUFFEY is visiting faculty in SEAI's School of Interdisciplinary Studies. She is concurrently a Fellow in the Humanities Program and Lecturer in the Departments

of Comparative Literature, Cultural and Social Anthropology, American Studies, and the Center for Comparative Studies of Race and Ethnicity at Stanford University. Duffey teaches courses on Caribbean literature, medieval French, English and Italian literature, and contemporary American minority literatures. She received her PhD in Comparative Literature (French, English, and Italian) from UC Berkeley, and has published articles on Caribbean authors Marie Chauvet, Edwidge Danticat, and Maryse Condé, as well as on Algerian writer Fadhma Amrouche. Her book *Transvestism, Transgression and Translation: Christine de Pizan and the Politics and Poetics of Gender in Medieval French and Italian Narrative* was published by Routledge.

HUMN-201-1

HUMANITIES CORE B:

MUSIC AND THE MODERN

ERA—FIVE CENTURIES

OF CORRESPONDENCES

3 Units

Charles Boone

Prerequisite: HUMN-200

Western classical music from the Renaissance to the present will be the focus of this course. In addition, however, correspondences to ideas and work in other arts disciplines plus relevant aspects of history, both contemporaneous and over long spans of time, will be noted. The course explores the ways in which music and the other arts articulate dominant ideas of their times and will provide a broad overview of highly diverse concepts and practices.

eight-week session

june 15 – august 7

Of particular interest should be the opportunity for participants to become familiar with music of western culture, as well as to develop their own ideas about how its lessons might apply to their own creative processes. Development of listening and communication skills will be important aspects of this undertaking. Satisfies Humanities Core B requirement.

Satisfies Humanities Core B Requirement

CHARLES BOONE is an associate professor at SFAI and teaches studio and history courses that relate sound and music to other art forms. He is a composer whose works have been performed by the Chicago Symphony, the San Francisco Symphony, the Los Angeles Philharmonic, and others. He has received commissions from the National Endowment for the Arts and the San Francisco Symphony, and has been a DAAD composer-in-residence. His writings have appeared in the *San Francisco Examiner*, the *Oakland Tribune*, *Leonardo: Journal of the International Society for the Arts, Sciences and Technology*, *Arts & Architecture*, and the *Threepenny Review*.

NG-380-1

UNDERGRADUATE NEW GENRES TUTORIAL

3 Units

Sharon Grace

Prerequisite: Junior Standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically

designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies New Genres Elective
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA

SHARON GRACE is associate professor in the New Genres department. As a conceptual media artist and sculptor, she is widely credited for her landmark visionary work in electronic media including telecommunications, video installation, and interactive digital media. Grace has been awarded a Video Artists Grant from the National Endowment for the Arts, the Award of Honor for Outstanding Achievement in Video Art from the City of San Francisco, the Rockefeller Foundation Award, and a Master Media Artists Grant from the William and Flora Hewlett Foundation. Grace's work has been exhibited globally including Informatique at the Venice Biennale, Arte Virtual Symposia Fundacion Arte y Tecnologia de Telefonica at the Metro Opera in Madrid, Spain, and the Museum of Modern Art, New York.

registration form

registration form

summer 2009

Degree/Program at SFAI: ☐ BFA ☐ BA ☐ PB ☐ MFA ☐ MA ☐ Low-residency MFA ☐ Non-degree

Last Name	First Name	Local Telephone Number	
Social Security Number	Date of Birth	Major	
Local Address	City	State	Zip
Billing Address (if different from above)	City	State	Zip
Name of person to contact in case of emergency		Telephone Number	

Compliance with Title VI of the Civil Rights Act of 1964 and Title IX of the Educational Amendments of 1972 requires the following information (it is confidential and will not be available to anyone involved in the selection process). Check all that apply.

- ☐ Female / ☐ Male ☐ International Student (non-resident alien)
☐ Hispanic ☐ White/Non-Hispanic ☐ Black/Non-Hispanic ☐ Native American ☐ Asian Pacific Islander ☐ Non-Resident of US

I GIVE ☐ / **I WITHHOLD** ☐ permission for SFAI to release my **Public Directory Information** for this term as provided by The Family Education Rights and Privacy Act of 1974. (See the SFAI Student Handbook for more on FERPA. We do not sell this information.) "Directory" information is defined as name, local residence and phone number, major field of study, current schedule of classes, dates attended and degree(s) conferred.

COURSE CODE	COURSE TITLE	FACULTY	DATES	DAY	TIME	UNITS

BA, BFA, Non-degree: 1-11 units—multiply total units by \$1,387; 12-15 units—\$15,440; over 15 units—\$15,440 plus \$1,378 for each additional unit.

MA, MFA, Low-residency MFA, PB: 1-11 units—multiply total units by \$1,491; 12-15 units—\$16,570; over 15 units—\$16,570 plus \$1,491 for each additional units.

TOTAL UNITS _____

TOTAL TUITION _____

Non-degree students must pay in full at the time of registration. Degree students are encouraged to pay at the time of registration and payment must be received before the first day of the session. For additional information, see page 52 of Summer Institute 2009.

☐ **PAYMENT IN FULL** ☐ **VISA** ☐ **MC** ☐ **AMEX**

☐ **FINANCIAL AID/LOANS**

☐ **CHECK ENCLOSED** (Please make check payable to SFAl)

NUMBER _____

EXPIRES _____

NAME ON CARD _____

BILLING ADDRESS _____

CITY _____

ZIP _____

I agree to observe the policies of SFAl as published in the 2008–2009 Student Handbook and Summer Institute 2009.

SIGNATURE _____

DATE _____

For Registration and Records Only Initials and Date _____

☐ **MAIL** ☐ **FAX** ☐ **IN-PERSON**

eight-week session

june 15 – august 7

PA-380-1

UNDERGRADUATE PAINTING TUTORIAL

3 Units

Pegan Brooke

Prerequisite: Junior Standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Painting Elective

Fulfills a General Elective for the BA

Fulfills a Studio Elective for the BFA

PEGAN BROOKE is associate professor in the Painting department and Director of the Low-residency Summer MFA program. Her work is in the permanent collections of the San Francisco Museum of Modern Art and the Guggenheim Museum, New York; and has been exhibited internationally. Brooke has received a Louis Comfort Tiffany Foundation Artist Grant and two Marin Arts Council Grants. R.B. Stevenson Gallery in San Diego, CA; Friesen Gallery in Seattle, WA and Sun Valley, ID; and Chris Winfield Gallery in Carmel, CA represent her work.

PH-380-1

UNDERGRADUATE PHOTOGRAPHY TUTORIAL

3 Units

Adrienne Pao

Prerequisite: Junior Standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Photography Technical or Concept Distribution Requirement

Fulfills a General Elective for the BA

Fulfills a Studio Elective for the BFA

ADRIENNE PAO is visiting faculty in the Photography department. She is a photography-based artist whose project, Hawaiian Cover-ups examines the dual nature of the colonized experience in Hawaii through her own position as a part-Hawaiian person born and raised in California—a project that investigate notions of tourism in real and simulated fantasy landscapes, and involve a combination of performative and staged strategies and scenarios. Po has exhibited her work at the Art Museum of Neuquen, Patagonia; the Richmond Art Center, CA; and the San Jose Institute of Contemporary Art.

eight-week session

june 15 – august 7

SOCS-103-1 PSYCHOLOGY, PERCEPTION, AND CREATIVITY

3 Units

Susan Greene

Prerequisite: None

This course will introduce students to the field of psychology, while focusing on creativity as concept, process, and action.

Comparing the wide range of ways in which psychology and creativity are performed globally, we will ask these questions: In what ways is creativity a social or individual act? What drives the desire to make the unseen visible?

Where are “we” in the creative process?

What are the psychological dynamics of making meaning and symbols? How does the complexity of the creative process itself impact and affect what we produce?

We will investigate creativity broadly to include, for example, the generative aspects of thinking and making connections.

Satisfies Social Science Requirement

Satisfies Global Studies Elective

Fulfills General Elective for BA

Fulfills Liberal Arts Elective for BFA

SUSAN GREENE is visiting faculty in SFAI's School of Interdisciplinary Studies. She earned a PhD in clinical psychology from the Wright Institute, and an MA in Interdisciplinary Arts from San Francisco State University. Greene practices as an artist, activist, educator and has a private psychotherapy practice. Greene has an extensive background in public art within social contexts and has organized dozens of collaborative and individual murals, from housing projects of West Oakland to refugee camps of the West Bank.

four-week session 1

june 15 – july 10

NG-204-1

INSTALLATION

3 Units

Felipe Dulzaides

Prerequisite: NG-201

This course is suggested for students who wish to include the specifics of time and place in their object making or for those already working in time-based activities. The class provides an opportunity to objectify and to site those actions, and to develop strategies for constructing space and experiences. To paraphrase Lawrence Weiner, we will examine the weight, length, breadth, sound, and smell of it. Students may work in any medium including that of their major or in materials suggested by or indigenous to specific sites. Group critiques will address issues of form versus content, strategy versus intuition, presence versus absence, equilibrium, viewer engagement, and relevance.

Satisfies New Genres Distribution Requirement

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

FELIPE DULZAIDES is visiting faculty in SFAI's New Genres department. He was born in Cuba in 1965 into a family of musicians and poets. His work spans installation, performance-based video, and public art. Dulzaides's work has been exhibited at SFMOMA, Kunstraum Kreuzberg/Bethanien (Berlin), Redcat (Los Angeles), the Yerba Buena Center for the Arts (San Francisco),

Ludwig Foundation (Havana), and Catharine Clark Gallery (San Francisco), among other venues. He is the recipient of such awards as the Cintas Fellowship 2001 and the Creative Work Fund 2004–2005. Dulzaides has an MFA in New Genres from SFAI.

PH-220-1

PHOTOGRAPHY AND PARTICIPATION IN DIGITAL CULTURE

3 Units

Bryan Hewitt

Prerequisite: 3 units of Photography Course Work

Students in this course will gain a basic understanding of digital image capture, editing, and output through a series of projects based on critical exploration of how participation in the expanding global dialogue of technology influences the content of the artwork produced. Scanning, digital camera capture, RAW file workflow, Adobe Bridge, Camera Raw, and Photoshop will be covered, as well as preparing digital images for websites, use in a portfolio, and making high-quality inkjet prints.

Satisfies Photography Technical Elective
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA

BRIAN HEWITT is an artist and independent curator currently living and working in the Bay Area. He has shown both nationally and internationally, most recently as part of

four-week session 1

june 15 – july 10

the Litquake event A Night of "Intimacy" with the San Francisco Writer's Grotto and Subversive Complicity at the Lab gallery in San Francisco. Curatorial projects have included Overlap in Green (curated with Vita Hewitt and Sam Bower of greenmuseum.org) at the Garage in San Francisco and Food for Thought (curated with Terri Cohn) at Chandra Cerrito Contemporary in Oakland. He received an MFA in New Genres at SFAI in 2004. Since that time he has held positions in the graduate and undergraduate faculty of the Memphis College of Art, the Art Institute of California-San Francisco, and the Academy of Art University. He is currently working as a freelance photographer and as an instructor in the Post-Baccalaureate Certificate Program at the UC Berkeley Extension Program and in SFAI's Photography department.

four-week session 2

july 13 – august 7

PA-220-1

PAINTING AND THE EXPANDED FIELD

3 Units

Sarah Cain

Prerequisites: DR-120, PA-120 or 6 units of Painting Course Work

This course will encourage students to approach painting by way of its relationship to the ephemeral. Casting aside the preciousness of the archival, students will be asked to make work that lives in the present moment—art that may be fragmented, provisional, or transitory. The course advocates a kind of “painting in the expanded field,” and we will examine the medium in its broadest sense, from ritualistic mark making such as Tantric paintings or cave paintings to contemporary graffiti and assemblage. We will look to the example of artists such as Lily Van der Stokker, Kurt Schwitters, Katarina Grosse, David Wojnarowicz, Yayoi Kusama, and Jim Lambie, as well as other artists and inspirations that fall outside of the established canon of art history. The course will proceed through periodic critiques, discussions of readings, guest speakers, slide lectures, and individual studio time.

Satisfies Painting Elective
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA

SARAH CAIN received her BFA from SFAI in 2001, attended the Skowhegan School of Painting and Sculpture in 2006, and received an MFA from UC Berkeley in 2006. A recipient of the Pollock-Krasner Foundation grant, she has recently exhibited at Anthony Meier Fine Art in San Francisco, the Orange County Museum of Art in Newport Beach, and Five Thirty Three Gallery in Los Angeles. She also has upcoming solo exhibitions at Sara Meltzer Gallery in New York and Seiler + Mosseri-Marlio Galerie in Zurich. Group exhibitions include such venues as SFMOMA (the 2006 SECA Art Award exhibition), the 2007 Busan Biennial in Busan (South Korea), and the Aspen Art Museum in Aspen (Colorado).

SC-211-1 METAL/WOOD FABRICATION

3 Units

Patrick Wilson

Prerequisite: 3 Units of Sculpture Course Work

The goal of this course is to give students basic proficiency of metal and wood fabrication techniques and construction strategies. Topics covered for metal fabrication include basic MIG welding, plasma and gas cutting, hot and cold forming, cold fabrication and sheet-metal cutting, forming, and construction methods. Wood fabrication covers basic wood shop power and hand tools, fasteners and joinery, basic fine carpentry, and rough/framing methods. Also covered is basic information on structural design, engineering and

implementation, and nonmechanical fastening, glue technology, and use.

Satisfies Sculpture Elective

Fulfills a General Elective for the BA

Fulfills a Studio Elective for the BFA

PATRICK WILSON received an MFA from SFAI in 2005. He has exhibited at such venues as Levy Art and Architecture, NASA Ames Research Center, the Berkeley Art Center, Works San Jose, and Thomas Welton Stanford Art Gallery. He has work on display at the Mall of America in Bloomington (Minnesota) and the University of Minnesota, Crookston. Though primarily trained in metal fabrication and foundry work, Wilson explores in his current work the integration of digital-design practices with more traditional wood-fabrication techniques. In addition to making sculpture, Wilson designs and builds furniture and is currently the installations manager for Snibbe Interactive, a San Francisco company that develops interactive cinema and museum exhibits.

art criticism conference

august 10 - 15

ARTH-301-1

ART CRITICISM CONFERENCE

Keynote Address: August 14

3 Units

Mark Van Proyen

Prerequisite: ARTH 102-1 (Contemporary Art) or Instructor Permission

This one-week intensive class and conference is designed to acquaint students with the contemporary practice of writing about art in its many poetic and professional subfunctions. Presentations by the instructor will be augmented by seminars given by a variety of professional art writers hailing from very different institutional backgrounds. Specific topics to be addressed will include the changing function of the contemporary critic; the role of the institution in the support of written commentary; editorial roles and responsibilities; and the contemporary and classical categories of rhetoric and argumentation. In addition to writings by the conference participants, students will also be expected to read work by important historical critics such as John Ruskin, Charles Baudelaire, Clement Greenberg, Donald Kuspit, Lucy Lippard, Rosalind Krauss, and Edward Said. Students will be expected to complete two in-class writing assignments and two additional assignments to be turned in at the end of the conference.

Satisfies an Undergraduate or Graduate Art History Elective

MARK VAN PROYEN is an associate professor in SFAI's Design and Technology department, the Liberal Arts Department, and the Painting department. He is an artist and critic whose visual work has been exhibited widely. He is a columnist and critic for *Artweek*, a corresponding editor for *Art in America*, and has also contributed writing to *Art Issues*, *New Art Examiner*, and *Bad Subjects*. He is the editor of *expo-see.com* and the coeditor of the anthology *Afterburn: Reflections on Burning Man*.

eight-week session

june 15 - august 7

ART HISTORY

ARTH-520-1

IMMEDIACY AND OBSCURITY: RECENT ART IN CRITICAL PERSPECTIVE

3 Units

Derek Murray

In this course we will explore several of the major art forms and critical ideas that have shaped artistic practice globally from 2000 to the present. Over the course of the term, we will reflect on painting and sculpture; photography and video; and performance and electronic media. Special emphasis will be placed on photographic technologies and related media-based art forms. Critical discourses discussed will include media studies, social theory, visual culture studies, globalization theories, the politics of representation (i.e. identity, subjectivity, and the body), and postcolonial theory. We will explore how the core debates of these discourses are currently driving contemporary artistic practice as well as its historiography, display, and criticism, paying particular attention to their embeddedness in a wider discourse about the role of contemporaneity and currency in a globalized culture that must continually cope with the fallout from its forward-looking initiatives, in the forms of obsolete objects, technologies, and even forms of social organization. This course is designed to offer a comprehensive

overview of key Western debates.

However, we will also explore the many discussions emerging from beyond this purview that have dramatically reshaped artistic practice and critical thought in recent years. This trajectory includes a global overview of the socio-political, economic, and cultural forces that have continually inspired artists to articulate human experience in visual form.

DEREK MURRAY is visiting faculty in SFAI's School of Interdisciplinary Studies. He is an art critic, historian, and interdisciplinary theorist specializing in contemporary art (post-1945), theory and criticism, cultural studies, and visual culture. Murray received his PhD in Art History from Cornell University and is currently assistant professor of Critical Theory in the School of Art and Art History at the University of South Florida. He has published widely on contemporary art in publications such as *Art Journal*, *Parachute*, *Art in America*, *Nka: Journal of Contemporary African Art*, and *Third Text*.

ARTH-520-2

MEDIUMS AND MEDIA

3 Units

Sarah Hamill

In 1969, Theodor Adorno began his final book with the sentence, "It is self-evident that nothing concerning art is self-evident anymore, not its inner life, not its relation to the world, not even its right to exist." By the end of the 1960s, artists had redefined art's inner life, straying from traditional forms of painting and sculpture. Their mediums now included sound,

eight-week session

june 15 - august 7

the body, the museum, drawings, photographs, and the space of the gallery. Their works incorporated new technologies, addressing a world mediated by television and video, and, later, computer systems and the Internet. So, too, was art's relation to the world reimagined, taking the form of a spatial encounter with an audience or a museum viewer or conceived from a distance, as a site-specific work seen through a documentary photograph. The new artwork was serial, transitory, ephemeral, everyday, performative, site-specific, archival, political, or conceptual, moving between mediums and modes of display. This course explores how artists working in a range of mediums and media have redefined the art object in the late twentieth and early twenty-first centuries. Our course will begin with Minimalist and Conceptual Art practices in the 1960s, tracing how those two movements have come to redefine media and medium as they are conceived today.

SARAH HAMILL received her MA and PhD in the History of Art from UC Berkeley, where she has also taught courses in modern and contemporary art. Hamill's teaching interests include sculptural display; art, spatial politics, and the public sphere; photographic history and theory; and overlapping media in the twentieth century. Her scholarly interests center on the intersection of sculpture and photography. Her current book project explores photography by modern sculptors (Picasso, Brancusi, Moore, and David Smith). She has presented research at the Getty Museum, the Solomon R. Guggenheim Museum, and the

Tate Britain. She also writes on contemporary photography and sculpture. In an essay forthcoming in *SF Camera* work, she explores the photography of Vik Muniz, Thomas Demand, Gabriel Orozco, and others.

GRADUATE CRITIQUE SEMINAR

<u>SGR-500-1</u>	Pegan Brooke
<u>SGR-500-2</u>	Felipe Dulzaides
<u>SGR-500-3</u>	John Priola
<u>SGR-500-4</u>	Tim Berry
3 Units	

Graduate Critique Seminars emphasize group discussion, the critique of students' work, and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips.

PEGAN BROOKE is an associate professor in SFAI's Painting department and director of the Low-residency MFA program. Her work is in the permanent collections of the SFMOMA and the Guggenheim Museum in New York and has been exhibited internationally. Brooke has received a Louis Comfort Tiffany Foundation Artist Grant and two Marin Arts Council Grants. Her work is represented by R. B. Stevenson Gallery in San Diego; Friesen Gallery in Seattle; and Chris Winfield Gallery in Carmel (California).

FELIPE DULZAIDES is visiting faculty in the New Genres department. He was born in Cuba in 1965 into a family of musicians and poets. His work spans installation, performance-based video, and public art. Dulzaides's

eight-week session

june 15 - august 7

work has been exhibited at SFMOMA, Kunstraum Kreuzberg/Bethanien (Berlin), Redcat (Los Angeles), the Yerba Buena Center for the Arts (San Francisco), Ludwig Foundation (Havana), and Catharine Clark Gallery (San Francisco), among other venues. He is the recipient of such awards as the Cintas Fellowship 2001 and the Creative Work Fund 2004-2005. Dulzaides has an MFA in New Genres from SFAI.

JOHN PRIOLA is visiting faculty in the Photography department. He received his MFA from SFAI in 1986. His work has been shown in exhibitions including *In A Different Light*, Berkeley Art Museum, and *Prospect '96*, at the Schirn Kunsthalle, Frankfurt, Germany. His work is included in the collections of the Metropolitan Museum of Art, New York; San Francisco Museum of Modern Art; and the Art Institute of Chicago. Arena Editions published a monograph of his work in 1998. He is represented by Gallery Paule Anglim, San Francisco, Schneider Gallery, Chicago, and Weston Gallery, Carmel.

TIMOTHY BERRY is chair of and associate professor in the Printmaking department. He is a painter and printmaker who in 1974 founded the Teaberry Press. It is recognized as one of this country's finest intaglio presses, and its work with more than 200 artist collaborations is a part of a museum retrospective that has been traveling since 1990. His own work has been exhibited in the United States and Europe.

GRADUATE TUTORIALS

SGR-580-1 Janis Crystal
Lipzin

SGR-580-2 Sharon Grace

SGR-580-3 Pegan Brooke

SGR-580-4 Adrienne Pao
3 Units

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with the faculty member a minimum of three times per semester. Unless notified to the contrary, the first meeting of Graduate Tutorials is at the Third Street Graduate Studios.

JANIS CRYSTAL LIPZIN is associate professor in SFAI's Film department. Screenings, photo exhibitions, and installations of her work have been presented internationally, including, in New York, MoMA, the Whitney Museum of American Art, the New Museum, and P.S.1 Contemporary Art Center (MoMA); Kunstmuseum in Bern (Switzerland); the Institute of Contemporary Arts in London; and the de Young Museum in San Francisco. Lipzin directs the annual San Francisco International 8mm Film Festival, *Small Windows*. Her many awards include three grants from the National Endowment for the Arts, and her work is in the collections of C. Richard and Pamela Kramlich, the Carnegie Museum of Art in Pittsburgh (Pennsylvania), and the di Rosa Preserve in Napa (California). Lipzin is active as a curator and writer and was formerly the director of the Film/Photo Program at Antioch College.

SHARON GRACE is associate professor in the New Genres department. As a conceptual media artist and sculptor, she is widely credited

eight-week session

june 15 – august 7

for her landmark visionary work in electronic media including telecommunications, video installation, and interactive digital media. Grace has been awarded a Video Artists Grant from the National Endowment for the Arts, the Award of Honor for Outstanding Achievement in Video Art from the City of San Francisco, the Rockefeller Foundation Award, and a Master Media Artists Grant from the William and Flora Hewlett Foundation. Grace's work has been exhibited globally including Informatique at the Venice Biennale, Arte Virtual Symposia Fundacion Arte y Tecnologia de Telefonica at the Metro Opera in Madrid, Spain, and the Museum of Modern Art, New York.

PEGAN BROOKE is an associate professor in SFAI's Painting department and director of the Summer MFA Program. Her work is in the permanent collections of the SFMOMA and the Guggenheim Museum in New York and has been exhibited internationally. Brooke has received a Louis Comfort Tiffany Foundation Artist Grant and two Marin Arts Council Grants. Her work is represented by R. B. Stevenson Gallery in San Diego; Friesen Gallery in Seattle; and Chris Winfield Gallery in Carmel (California).

ADRIENNE PAO is visiting faculty in the Photography department. She is a photography-based artist whose project, *Hawaiian Cover-ups* examines the dual nature of the colonized experience in Hawaii through her own position as a part-Hawaiian person born and raised in California—a project that investigate notions of tourism in real and simulated fantasy landscapes, and involve a combination of performative and staged strategies and scenarios. Po has exhibited her work at the Art Museum of Neuquen, Patagonia; the Richmond Art Center, CA; and the San Jose Institute of Contemporary Art.

PRACTICUMS

EMS-588-1

EXHIBITION AND MUSEUM STUDIES

6 Units

US-588-1

URBAN STUDIES

6 Units

The practicum is a key aspect of the program designed to give students supervised practical application of previously studied theory through a form of professional engagement that puts students in direct contact with issues in the field. Students can arrange a practicum in which they work in teams or independently. The practicum can be an internship, independent or collaborative study, or a self-initiated off-campus study project planned under the direction of an advisor. Students are highly recommended to select a practicum that supports their area of thesis research. The practicum involves on-site work and is undertaken in partnership with organizations, agencies, museums, galleries, departments of culture, archives, or private collections—locally, nationally, or internationally. Students work with a person affiliated with the practicum site and an SFAI faculty advisor. Both advisors review the student's work and development. The faculty advisor also provides the student with connections between their practicum experience, the development

four-week session 1

june 15 – july 10

of their thesis, and assisting the student in placing their fieldwork into the broader context of their program of study.

CRITICAL STUDIES

CS-500-1

DERELICT NATION

3 Units

Stephanie Ellis

The modern nation-state arose out of the displacing phenomena of urbanization and industrialization. This new political entity was founded on revolution, that is a “break” with so-called traditional cultures. In early modernity, this rupture produced a pathology that was named nostalgia. This “homesickness” was eventually normalized as an idealization of the past, which subsequently mobilized ruins in service of the state agenda. The twist is that modernity’s denial of a complicated and messy past that remains active in the present requires that the past become fossilized or museum-ified. Modernity refuses to be haunted. This seminar will investigate how the modern romance of ruins remains a powerful force, even as the domain of the nation-state is shrinking. The seminar will look at early national identifications with the Greek Parthenon and the Egyptian Pyramids, as well as recent national mobilizations around the twin towers of the World Trade Center.

STEPHANIE ELLIS is an associate professor in SFAT’s School of Interdisciplinary Studies. She has an MFA and PhD in Visual Culture from UC Davis. Her writing on the visual practices of malls and corporate offices has appeared in international journals such as *Parallax* and *Architectural Design*. She has curated and exhibited in several national traveling exhibitions. She is now collaborating on the launch of the Public Policy Studio, a visual arts studio and academic center committed to local and national debates about education.

visiting artists lecture series

june 27 - july 25

SGR-502-1

VISITING ARTISTS LECTURE SERIES

0 Units

J. D. Beltran

The Visiting Artists Lecture Series is designed to supplement the Low-residency MFA program by giving graduate students exposure and access, on a weekly basis, to artists, scholars, and others working in a wide variety of disciplines within the community as well as individually. This series will take place at the Third Street Graduate Center and will further expose students to a diverse range of artists and art. Visiting artists lectures will occur on Saturday afternoons. Students will also have the opportunity to meet with some guests for individual critiques and small group discussions. Attendance is required for all Low-residency MFA students.

J. D. BELTRAN is visiting faculty in SFAI's New Genres department. She holds an MFA from the San Francisco Art Institute and a Juris Doctorate from the University of California, Berkeley. Beltran was a recipient of the 1999 San Francisco Art Council Award to Visual Artists and held a summer residency at the Skowhegan School of Painting and Sculpture in Maine. Her work has been shown throughout the US, including the San Francisco Museum of Modern Art; the New Jersey Center for Visual Arts; The Alternative Museum in New York; and Southern Exposure and Yerba Buena Center for the Arts, San Francisco.

registration

summer 2009

ADMISSION

Summer 2009 courses are open to new and continuing SFAI degree students and to non-degree students, provided that the stated prerequisites are met to the satisfaction of the instructor and the course is appropriate to the student's degree program. Course enrollment is further subject to space availability.

COLLEGE-CREDIT UNITS AND TRANSCRIPTS

Credit is offered in semester units. Undergraduate courses are numbered 000–399. Post-Baccalaureate Certificate courses are numbered 400–499. Graduate courses are numbered 500–599 and are available only to students admitted to SFAI's graduate programs. Grade reports for courses taken during the summer term are sent three to four weeks after the end of the term. If an official transcript is required, please complete a Request a Transcript form available outside the Office of Registration and Records or in PDF on the SFAI website under the For Alumni and Friends link.

POLICY STATEMENT

All students are urged to read the general regulations found in the *Spring* and *Fall 2009 Course Schedules* and the *2008–2009 Student Handbook* (go, respectively, to www.sfai.edu/

[courseschedule](http://www.sfai.edu/courseschedule) and www.sfai.edu/handbook). Lack of familiarity with sections pertaining to their interests and requests does not excuse students from the obligation to follow the described policies and procedures. Although every effort has been made to ensure accuracy on this course schedule, as well as on the *Spring* and *Fall 2009 Course Schedules* and the *2008–2009 Student Handbook*, students are advised that the information contained in them is subject to change. SFAI reserves the right to change any curricular offering, policy, requirement, or financial regulation whenever necessary and as the requirements of SFAI demand.

CHANGES AND ADDITIONS TO COURSE SCHEDULE

Many courses have additional information in the form of syllabi or course outlines, reading lists, anthologies, etc. Although SFAI will attempt in good faith to offer the courses as listed in this course schedule, SFAI reserves the right to

- cancel any class because minimum enrollment has not been met
- change instructors
- change the time or place of any course offering

general information

NONDISCRIMINATION POLICY

SFAI expressly prohibits discrimination and harassment because of gender, race, religious creed, color, national origin/ancestry, physical or mental disability, pregnancy, childbirth or related medical condition, marital status, age, sexual orientation, or any other basis protected by federal, state, or local law, ordinance, or regulation. This policy applies to everyone on campus and includes employment decisions, public accommodation, financial aid, admission, grading, and any other educational, student, or public service administered by SFAI.

Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Chief Operating Officer, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133; or the Director of the Office for Civil Rights, US Department of Education, Washington, DC 20202. Students with documented learning disabilities requiring specific accommodations in degree courses should contact the Undergraduate Academic Advisor or Dean of Graduate Studies prior to registration. Qualified disabled students who require special accommodation in order to participate

in SFAI degree or certificate programs should write to the Associate VP of Student Affairs, SFAI, 800 Chestnut Street, San Francisco, CA, 94133 at least 90 days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic Chestnut Street campus presents some barriers to mobility-impaired students, SFAI specifically encourages them to notify the Associate VP of Student Affairs as far in advance of the date of entry as possible so that necessary accommodations can be made.

registration

summer 2009 calendar

INTERNSHIP COURSE

May 18–August 7

Add/Drop Deadline: June 1

INTENSIVE PERIOD

June 1–June 12

Add/Drop Deadline: June 1

EIGHT-WEEK SESSION

June 15–August 7

Add/Drop Deadline: June 19

Classes do not meet on July 4

FOUR-WEEK SESSION 1

June 15–July 10

Add/Drop Deadline: June 17

Classes do not meet on July 4

FOUR-WEEK SESSION 2

July 13–August 7

Add/Drop Deadline: July 15

ART CRITICISM

CONFERENCE

August 10–15

Add/Drop Deadline: August 10

VISITING ARTISTS

LECTURE SERIES

June 27–July 25

LOW-RESIDENCY MFA

INFORMATION

Orientation (June 10–12)

Reviews (August 8–9)

The calendar to the left is a general outline of the dates for most of the courses offered within SFAI's degree programs. There may be special courses offered within SFAI's degree programs that fall outside the parameters of the calendar above. These courses are identified in the course description section of this schedule.

Information about registering for Adult Continuing Education (ACE), the PreCollege program, or the Young Artist program (YAP) can be found, respectively, at www.sfai.edu/ace, www.sfai.edu/precollege, and www.sfai.edu/yap (or by sending an e-mail to ace@sfai.edu, precollege@sfai.edu, or yap@sfai.edu).

CRITERIA FOR STUDENT STATUS

Registration is the means by which a person officially becomes a student at SFAI for an approved semester or term. Registrants are identified by degree sought, class, and major. Students registering for the first time at SFAI or students advancing to a higher degree or certificate program are considered new students. Students officially enrolled in the semester previous to the one for which they are currently registering or students returning from a leave of absence or from one of the off-campus programs authorized by SFAI are considered continuing students. Students who have voluntarily or involuntarily withdrawn from SFAI should contact the Admissions Office

how to register

for information on being readmitted.

ACADEMIC ADVISING

The undergraduate academic advisor assists students with establishing clear and reasonable academic goals and developing a semester-by-semester plan for the completion of the degree. The advisor is available to discuss the requirements for independent study, mobility, directed-study petitions, and change-of-major procedures. Undergraduate advising is mandatory for those students entering their sophomore year; it is strongly recommended that every student meet with the academic advisor prior to registering for classes to assure successful and timely completion of all degree requirements. Sign-up sheets for appointments are located outside the Undergraduate Academic Advising Office (located on the mezzanine overlooking the sculpture area). In addition, faculty advisors and department chairs can discuss with students the educational and co-curricular opportunities available to inform and enhance their experience at SFAI.

Graduate students are encouraged to discuss courses of study with their graduate tutorial advisor(s) or one of the graduate faculty advisors prior to registration each semester.

HOW AND WHEN TO REGISTER

Holds on Student Accounts

Students cannot register for classes if there are holds on their accounts.

MARCH 23-27

Low-residency MFA Students

The Low-residency MFA Office handles registration for all continuing Low-residency MFA students.

Registration for *new* Low-residency MFA students is handled through the Admissions Office.

APRIL 8-10

Currently enrolled MA, full-time MFA, and Post-Bac (PB) Students

Currently enrolled MA, full-time MFA, and PB students may register for Summer Institute during Fall 2009 priority-registration appointments. Drop-in registration is ongoing after priority registration.

APRIL 13-17

BA and BFA Students

Currently enrolled BA and BFA students may register for Summer Institute during Fall 2009 priority-registration appointments. Drop-in registration is ongoing after priority registration.

how to register

STARTING APRIL 20

Non-degree Students

Non-degree students register through the Office of Registration and Records by the following methods:

Registration in Person

Registrations are accepted in the Office of Registration and Records between the hours of 10:00am and 3:00pm, Monday through Friday. The office is located just inside the Francisco Street entrance on the mezzanine overlooking the sculpture area.

Registration by Fax

To register by fax using American Express, Mastercard, or Visa, please dial 415 749 4579 between the hours of 10:00am and 3:00pm, Monday through Friday. Please fill out and fax the registration form included in this booklet. If the credit card does not belong to the registrant, please include the name and phone number of the card's owner.

Registration by Mail

To register by mail please fill out and mail the registration form included in this booklet and send payment by check or credit card. When using American Express, Mastercard, or Visa, please include the name and phone number of the card's owner if the credit card does not belong to the registrant.

Mail the completed form to

San Francisco Art Institute
Office of Registration and Records
800 Chestnut Street
San Francisco, CA 94133-2299

ADDING AND DROPPING COURSES

After registering, students may add or drop courses only by filing a written notice of program change (add/drop form) with the Office of Registration and Records. Changing from one section to another of the same course requires adding and dropping. Courses may be added up to and including the first meeting of the class. When considering adding or dropping a course, please consult the sections entitled Dropped Classes by Degree Students or Dropped Classes by Non-degree Students under Tuition Refund Policy (below) for information on relevant financial policies. The filing date in the Office of Registration and Records of a completed add/drop form determines the appropriate academic and financial result of the filing.

COMPLETE WITHDRAWAL FROM ALL COURSES

After registering or adding courses, students may withdraw at any time from all courses in the Summer 2009 term only with written notice, i.e., by

financial aid and tuition

filing an add/drop form. Please consult the sections Complete Withdrawal by Degree Students or Complete Withdrawal by Non-degree Students under Tuition Refund Policy (below) for information on the relevant refund policy. The filing date in the Office of Registration and Records of a completed add/drop form determines the appropriate academic and financial result of the filing.

FINANCIAL AID

Financial aid is available to degree-seeking students enrolled for six or more credit units (normally two classes). Students must remain enrolled for at least six credit units per term regardless of the starting date of the class. A student who drops below six credit units during the term will not be eligible to receive financial aid for that term, and any aid disbursed will be removed from the student's account. Please contact the Financial Aid Office at 415 749 4520 for more information.

REFUNDS

During the term, if the student receives financial aid awards in excess of the tuition costs, the student will receive a refund check. A student who drops below six credit units per term must repay any refunds received. A student who owes a balance on an account will not be permitted to register and may not receive a transcript until the

account balance has been paid in full or a payment plan has been approved and established. Financial aid recipients considering a reduction in course load are strongly encouraged to consult with a financial aid counselor prior to taking any action.

TUITION AND FEES

BA, BFA, and Non-degree Tuition per Semester

1-11 units—Multiply each unit by \$1,378

12-15 units—Pay a flat fee of \$15,440

Over 15 units—\$15,440 plus \$1,378 for each additional unit over 15

MA, MFA, Low-residency MFA, and PB Tuition per semester

1-11 units—Multiply each unit by \$1,491

12-15 units—Pay a flat fee of \$16,570

Over 15 units—\$16,570 plus \$1,491 for each additional unit over 15

OTHER FEES

1. Studio courses may be subject to a materials fee (see individual course descriptions).

2. Students enrolled in six or more units will be charged a \$200.00 technology fee.

3. Courses that involve off-campus travel or that require special materials carry additional fees that are charged upon enrollment. See course descriptions for details. All study/travel courses require a \$500 nonrefundable deposit.

4. Facilities fees for students not enrolled in summer classes are \$300.

TUITION PAYMENT DEADLINES

For continuing students, tuition is due in full at the time of registration or by the first day of the session, unless tuition is fully covered by financial aid. For non-degree students, tuition is due in full at the time of registration. Payment may be made in the Student Accounts Office by cash, check, or credit card. Tuition for any class that is scheduled outside the first day of the semester (e.g., travel classes) will be due prior to the first day of the class.

TUITION PAYMENT PLANS

SFAI offers three options for payment of tuition charges for the summer term: one full payment option that requires one payment after financial aid has been deducted *or* one of two monthly payment options that divide tuition, after all financial aid has been deducted, into monthly installments per semester. The two monthly payment

plans are available only to degree students enrolled for six units or more per semester. Students enrolled for fewer than six units per semester must pay in full at registration. Students must choose a payment option upon registration. Tuition payments can be made by credit card, cash, check, or bank draft payable to the San Francisco Art Institute. A \$50 fee will be charged for all returned checks. Monthly payments may also be charged to VISA, Mastercard, and American Express by installment-plan participants and will be automatically charged on the first of each month.

Monthly payment plans are also available to students enrolled at SFAI for only one semester per academic year as follows:

Monthly Payment Option A

Four monthly payments per semester beginning in April for Summer Semester (\$25 administrative fee).

Monthly Payment Option B

Three monthly payments per semester beginning in May for Summer Semester (\$25 administrative fee).

TUITION REFUND POLICY

Dropped Classes

The date on which you file a completed drop form in the Office of Registration and Records determines the refund

tuition

date; refer to the add/drop dates in this schedule for each session. The responsibility for filing the form rests entirely with the student.

Complete Withdrawal

Eligibility for tuition refunds for students who completely withdraw from the term by withdrawing from SFAI or by taking a leave of absence is based on the date the withdrawal is filed in writing with the Office of Registration and Records. Responsibility for filing such notice rests entirely with the student.

Withdrawing degree students must obtain a request-for-withdrawal or leave-of-absence form from the Office of Registration and Records and follow SFAI's withdrawal procedures. Students who withdraw completely prior to the 60% point in the term are assessed tuition based on the number of days completed in the term. Students are charged full tuition after completing 60% or more of the term. The number of days in a term is equal to the calendar days in the term minus any scheduled break in classes of five or more days.

Financial Aid Recipients

The Higher Education Act Amendments of 1998 require SFAI and the withdrawing student to return any unearned federal aid funds (grants or loans). The Financial Aid Office will

calculate earned financial aid upon receipt of a completed request-for-withdrawal or leave-of-absence form. Students may be required to repay some or all of aid refunds received prior to withdrawal. The Financial Aid Office will answer questions about the impact of withdrawing on financial aid eligibility. Please refer to the Financial Aid Brochure or go to www.sfai.edu/admissions.

city studio

summer programs

**precollege program
(ages 16 to 18)**

**young artist program (yap)
(ages 13 to 15)**

adult continuing education (ace)

precollege/young artist

PRECOLLEGE PROGRAM

Ages 16 to 18

July 6–August 7, 2009

The PreCollege Program is a five-week, five-college-credit course of study especially designed for those artists who have completed the tenth grade, but who haven't yet started college. The program introduces participants to what it's like to be in art school—to the broad range of techniques, concepts, and debates that make up the contemporary art scene. Student participants, together with faculty from around the world, help create an authentic artistic community engaged in interdisciplinary thinking and contemporary studio practice. In addition to a required art history seminar, students choose two core studio courses from an array of classes, making for an introductory course of study and an experience comparable to those of first-year BFA students at SFAI.

San Francisco Bay Area residents may enroll as commuter students; students from outside the Bay Area can take advantage of SFAI-supervised housing.

For complete course descriptions and program details, visit www.sfai.edu/precollege.

Application deadline: May 1, 2009.

Scholarship application deadline:

April 3, 2009.

Tuition including housing: \$4,050

Tuition without housing: \$2,750

YOUNG ARTIST PROGRAM

Ages 13 to 15

June 15–July 2, 2009

This three-week intensive summer program for artists ages 13–15 offers a focused and fun environment for exploring new techniques and developing artistic expertise in photography, drawing, and painting. The courses provide the rich foundation necessary for expressing ideas and for experimentation. Classes take place in our historic and inspiring studios and are led by talented, experienced artists. An exhibition of final projects gives the students the opportunity to share their accomplishments with family and friends.

For complete course descriptions and program details, visit www.sfai.edu/yap.

Online registration begins March 1, 2009.

Tuition: \$450 per course.

adult continuing education

ADULT CONTINUING EDUCATION

June 1–August 8, 2009

The Adult Continuing Education (ACE) program offers non-credit evening and weekend courses year-round, including design and technology, drawing, film, painting, photography, printmaking, sculpture, and art history. Whether you are preparing a portfolio to apply to a full-time art program or are looking for the camaraderie and stimulation that come from working with other artists in a class, our courses are designed to meet the needs of beginning, intermediate, and advanced students of all ages. We are pleased to provide continuing education credits and a 10% discount on all ACE courses for K-12 teachers.

Registration begins April 1, 2009.

ACE Summer 2009 courses

Art History

Contemporary Art History

Artist Professional Development

Critique and Studio Intensive
Advanced Critique and Portfolio Development

Design and Technology

Creative Website Design
3D Design Techniques

Drawing

Introduction to Drawing
Voice and Vision
Drawing from Imagination

Filmmaking

When Video Attacks

Painting

Watercolors
Meaningful Painting
Intermediate/Advanced Painting
Introduction to Oil Painting

Photography

Intermediate Photoshop and
Independent Project Development
Introduction to Digital Photography

Printmaking

Diverse Mediums in Printmaking
Versatility and Multiples in
Screenprinting

Sculpture

Sculpting from Scratch
Architecture and Building Systems
in Ceramics

For complete course descriptions and program details, visit www.sfai.edu/ace.

Tuition: \$400 per course. Some courses may also include a lab or materials fee.

notes

notes

24-hour info	415 771 7020
academic affairs	415 749 4534
administration	415 351 3535
admissions	415 749 4500
admissions fax	415 749 4592
advising/undergraduate	415 749 4533
advising/graduate	415 641 1241 x1007
area manager	
for design and technology, film,	
new genres, photography	415 749 4577
area manager for painting,	
printmaking, sculpture	415 749 4571
area manager for	
interdisciplinary studies	415 749 4578
graduate center	415 641 1241 x1015
center for individual learning	415 771 7020 x4471
city studio	415 749 4554
city studio fax	415 749 1036
exhibitions and public programs	415 749 4563
financial aid	415 749 4520
personal counseling	415 749 4587
registration and records	415 749 4535
registration and records fax	415 749 4579
security	415 749 4537
student accounts	415 749 4544
student affairs	415 749 4525

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